

MoSTEP 1.2.1.1: Music K-12: Instrumental and Vocal Competencies
Revised: April 2006, page 1

The beginning (preservice) teacher of **Instrumental or Vocal Music K-12** will demonstrate knowledge of and/or competency in the following areas of study:

<p>1. ALL MUSIC TEACHERS</p>	<p>A. Musicianship and Performance (1997 SSC: 1.1,3,7,17,20; NASM [2005] V.A.1-2, VII.A.1-6, VII.I.3.b.3; INTASC 1; G1.3, 2.5, FA1,2; PRAXIS II (0113): III)</p> <ol style="list-style-type: none"> 1. performing a variety of roles (e.g., performer, listener, historian, composer, theorist, musical technician, and teacher) appropriate to the area(s) of music certification sought. 2. singing and playing fluently at sight from notation. 3. using musical terminologies. 4. skillfully and artistically performing literature of varying technical and interpretative demands and from varying periods. 5. leading and collaborating on matters of musical interpretation. 6. performing on keyboard and/or guitar at a level sufficient to accompany school/community singing and student solo and chamber music. 7. playing elementary classroom instruments (e.g., recorder; pitched and non-pitched, percussion, and fretted instruments). <p>B. Aural Skills and Analysis (1997 SSC: 1.1,2,6,14; NASM [2005] VII.B.1-3; INTASC 1; G1.3, 2.5, FA1,2,3; PRAXIS II (0113): II, III)</p> <ol style="list-style-type: none"> 8. analyzing, describing, and labeling, both aurally and from notation, components and elements of music, including but not limited to pitch (including intervals, chords, scale types, and harmony), rhythm, harmony, dynamics, timbre, texture, and form. 9. analyzing, describing, and labeling, both aurally and from notation, basic organizational principles of music (repetition/contrast, unity/variety, tension/release, balance) and their interaction with structures and forms (e.g., verse/refrain, call and response, theme, variation, canon, Ab, ABA, rondo, etc.). 10. placing music in historical, cultural, and stylistic contexts from aural prompts and/or score analysis. 11. identifying, analyzing, and correcting performance errors. 12. using knowledge of basic physical properties and characteristics of sound (frequencies, sound waves, overtones, etc.) to adapt to different performing venues including rehearsal rooms, concert halls, football stadiums, etc. <p>C. Composition, Improvisation, and Arrangement (1997 SSC: 1.3,8; NASM [2005] VII.C.1,2, VII.I.3.b.2; INTASC 1; G1.3, 2.5, FA1,2; PRAXIS II (0113))</p> <ol style="list-style-type: none"> 13. composing, improvising, or both, at a basic level in more than one style or genre (e.g., imitating various musical styles, improvising on pre-existing materials, creating derivative or original compositions, experimenting with various sound sources, creating music for various purposes, and manipulating the common elements in both traditional and non-traditional ways). 14. arranging and adapting music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations.
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D. Conducting (1997 SSC: 1.19, 2.1,3.1; NASM [2005] VII.I.3.b.1; INTASC 1; G1.3, 2.5, FA1,2; PRAXIS II (0113))

- 15. basic conducting skills including gesture vocabulary appropriate to convey various styles and musical intentions.
- 16. reading, analyzing, and preparing a musical score for rehearsal and performance.
- 17. rehearsal techniques and procedures.
- 18. appropriate (i.e., within the bounds of copyright law) and functional score editing, transposition, and transcription/arranging.
- 19. transposing instrumental parts.

E. History and Repertory (1997 SSC: 1.4,16,19; NASM [2005] VII.D.1,2, VII.I.b.4; INTASC 1; G1.9, FA4,5, SS6; G1.5, 2, FA3,5, CA5; PRAXIS II (0113): I)

- 20. United States and world music history (composers, genres, music literature) through the present time, including an acquaintance with repertoires beyond the candidate's major instrument or certificate being sought and with the contributions of cultural groups under-represented in the United States.
- 21. applying historical knowledge to selecting music for solos, small and large ensembles, curriculum development, lesson planning, and daily classroom and performance activities.
- 22. stylistic characteristics (e.g., melody, rhythm, harmony, texture, and dynamics) associated with music of major historical periods, jazz, and representative American popular (e.g., blues, rock, folk) and world musics.
- 23. analyzing and connecting musical genres (e.g., opera, blues, rock, etc.) to the literature of diverse cultural sources and the music of various historical periods.

F. Technology (NASM [2005] VII.E.1,2; INTASC 1; PRAXIS II (0113): III)

- 24. using technology (e.g., computers, synthesizers, software) to support students' development of musical understanding (e.g., computer-aided instruction in music fundamentals and aural skills).
- 25. using computers and other music-related technologies (e.g., sound systems, microphones, electronic instruments, MIDI) to enhance the learning environment (e.g., computer-generated accompaniments).

	<p>G. Synthesis (1997 SSC: 1.17,18; NASM [2005] VII.F.1-4; INTASC 1; FA1-5)</p> <p>26. using critical thinking and creative problem solving to solve a variety of musical problems related to analysis, performance, composition, improvisation, and arranging.</p> <p>27. forming and defending value judgments about music, based on an understanding of the context of the music, including but not limited to who, why, when and where music is made.</p> <p>28. working with a comprehensive repertoire, including contemporary music and music from various cultures of the world and music of today.</p> <p>29. understanding basic interrelationships and interdependencies among the various professions and activities that constitute the musical enterprise.</p> <p>30. applying criteria by which music and music-making are judged artistic, exceptional, or superior in performance, composition/arrangement, and improvisation.</p> <p>31. analyzing and making connections within music, among the fine arts (dance, music, theater, and visual arts), and across other curricular areas for the purpose of reinforcing concepts that cross the disciplines.</p> <p>32. expressing musical concepts in non-musical media (verbal, visual, kinetic, and tactile).</p> <p>H. Professional Practices (1997 SSC: 1.5,11,15; INTASC 1; PRAXIS II (0113): V)</p> <p>33. articulating, verbally and in writing, a philosophy of music education.</p> <p>34. using professional literature (journals, reference works, other source materials) to inform teaching content and methods.</p> <p>35. applying professional practices and ethics.</p> <p>36. participating in continuing professional development, including membership in professional organizations, attendance at professional conferences, etc.</p> <p>37. understanding basic administrative, financial, management, public relations and organizational aspects of an overall music program.</p> <p>38. planning a public performance of varied and balanced repertoire.</p> <p>39. understanding health issues related to music (e.g., noise-related hearing loss, proper care of signing voice, care and prevention of repetitive motion injuries) and employing safe practices and precautions related to school music programs (e.g., preventing the spread of germs and viruses, traveling with persons trained in first aid/CPR).</p> <p>40. working effectively with school personnel (staff, teachers, special educators, counselors, administrators) and families.</p>
<p>2. Teachers of Vocal Music (1997 SSC: 3.1-5; CR III.D.1.e-j; NASM [2005] VII.I.3.b.5.a-b; INTASC 1)</p>	<p>1.vocal performance in both solo singing and choral ensembles sufficient to teach effective and healthy use of the voice.</p> <p>2. singing in tune using good vocal production, tone quality, and diction.</p> <p>3. performance ability sufficient to use at least one keyboard or fretted instrument as a teaching tool and to provide, transpose, and improvise accompaniments.</p> <p>4. advanced vocal conducting gestures that promote healthy and effective vocal production, phrasing, and expressiveness.</p>

MoSTEP 1.2.1.1: Music K-12: Instrumental and Vocal Competencies
Revised: April 2006, page 4

	<ul style="list-style-type: none">5. fundamental techniques of instrumental conducting and transposition.6. understanding the physiological development of the voice, including both male and female voice change.7. vocal qualities and dances/movements of diverse cultures.8. movement sufficient to enhance students' awareness of tempo, pulse, and rhythm.9. organizing and conducting various vocal ensembles, such as jazz and show choirs, musicals, solos, and ensembles.
3. Teachers of Instrumental Music (1997 SSC: 2.1-5; CR III.D.2.e-i; NASM [2005] VII.I.3.b.6.a-b; INTASC 1)	<ul style="list-style-type: none">1. performing skills on wind, string, and percussion instruments sufficient for both solo playing and ensembles (small and large) and for teaching beginning students individually, in small groups, and in larger classes.2. demonstrating and teaching appropriate listening, tone production, and techniques for band and orchestra instruments.3. transposition at sight for all instruments.4. advanced instrumental conducting gestures that promote healthy and effective playing, phrasing, and expressiveness..5. fundamental techniques of vocal conducting and sufficient knowledge to teach effective use of voice.6. organizing and conducting instrumental ensembles, including string groups, marching, jazz, and concert bands.7. basic instrument repair.